

WARREN
MAGAZINE

THIS ISSUE: PANTHA, THE MURDEROUS CAT-WOMAN STALKS.

VAMPIRELLA

VAMPI
#44

AUG. 1975

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...THE INSANE SOCIETY
SPOKEN OF ONLY
IN WHISPERS...

...THE SOCIETY THAT
CREATED MONSTERS
AND NEEDED ONLY
BLOOD TO SURVIVE!
"BLOOD FOR THE
DANCING SORCERER!"



ALSO:

THEY CALLED HIM INSANE BECAUSE HE LIVED UNDER A BRIDGE.
BUT IN TRUTH, HE WAS SIMPLY YOUR AVERAGE, ORDINARY TROLL!



THIS IS THE SANDMAN
AND I'M *VAMPIRELLA*!
TOGETHER WE WILL
BRING YOU A NIGHT OF
TERROR!

WE'LL BRING TERRIFYING
APPARITIONS OF A
BLOOD-DRENCHED *SORCERER*.
HORRIBLE WRAITHS OF
REINCARNATION. A GENTLE
BUT VERY HUNGRY *TROLL*
AND *PANTHA*, STALKING
THE LAND OF MYSTERY.

SO CURL UP IN YOUR
BLANKETS. YOUR *DREAMS*
BEGIN WHEN YOU TURN THE
PAGE!



OUR COVER
Incantations, Necromancy, Sorcery, Death... Have the evil spawn of Chaos again combined forces to destroy Vampirella? Soule's dramatic illustrations show the question!

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VAMPIRELLA

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ISSUE NO. 44
AUGUST 1975

4 VAMPI'S SCARLET LETTERS

Controversy! Did Budd Lewis ignore all the precepts of good taste when he scripted Pantha? Was "Straw on the Wind" an exercise in bad judgement? Did Lewis behave like a "rebellious ten-year-old?" Or did he present Pantha and Manhattan with utmost realism?

6 COMICS... THE ART

Persistence. Ego. Time. Training. Talent. Hours of hard work. That's what it takes to create outstanding comic art. Why go to all the bother? It's important! Good art can make a comic story, despite a bad script. Bad art can utterly destroy a writer's best manuscript!

7 VAMPIRELLA: SORCERER

Vampi's head injury was worse than anyone guessed. For hours she drifted in a menacing netherworld of terror. A golden sorcerer had cried out for blood... Vampire's blood. Returning consciousness brought her the greatest nightmare she had yet to face... reality!

22 LOVE STRIP

Paul had been through many reincarnations. As human. Animal. Alien entity. He had spent many lifetimes mastering the complexities of reality. Now as a comic strip artist, he created monsters... unreal people and fanciful situations. And it was driving him quietly mad!

40 TROLL

He lived on a suspension bridge high above the Detroit River. He swung from the girders. Dressed like Rumpelstiltskin. Charged a toll—hamburgers, chicken, french fries... whatever food you could spare. He was crazy. But happy. Until he clashed with a truckdriver who didn't approve of trolls!

50 PANTHA: CHANGING

Strip joints. Muggers. Rapists. Manhattan's madness was behind Pantha. Unexpectedly, she joined an archaeological expedition. Gone to mysterious Egypt. It had promised greater success than she had hoped for. And held a secret more chilling than she could imagine!

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"Pantha...chin deep in controversy?"

VAMPIRELLA #42 has restored my faith in Warren Publishing. The VAMPIRELLA tale, "Mountain of Skulls" was a fine Flaxman Loew, Gerry Boudreau collaboration. The action was swift and ended abruptly, but this may have been necessary, given the twelve page VAMPI story format. However, the story was fresh and entertaining. Definitely the best of the issue. Jose Gonzalez's art of course, was most welcomed after his three-month absence.

"Laugh, Clown, Laugh" was another good tale. Shelly Leferman developed an unbelievable but highly original plot. And Ramon Torrents' beautiful art brought the story to life. Together, Leferman and Torrents make a good team. They should work together again.

GREG FUTCH
Tampa, Fla.

I opened VAMPIRELLA #42, flipped immediately to one of my favorite series and was appalled to find that this issue's Pantha story, "Straw on the Wind," had been written by Budd Lewis! Where was Steve Skeates? I had enjoyed his Pantha stories... every one of them!

Upon actually reading the strip, however, I discovered that "Straw on the Wind" was the best Pantha ever!

Apparently a revamping was exactly what Pantha needed. And now I'm confident that with Lewis at the helm, the series can only get better. In fact, I can hardly wait to see what will happen to her next. She'll leave Manhattan, that's certain! After that, there's no telling what Lewis has up his sleeve...

The new storyline isn't all that's different about Pantha, either. The art on the strip has improved as well! Aureleon has created a very cute leopard-girl. I hope he keeps her that way. She is actually very beautiful.

JOHN MORTENSEN
Fairmont, W. Va.

"Laugh, Clown, Laugh" wasn't a bad story. It was just a little unrealistic.

I can believe the part about the hideous face beneath the clown's smile. I can believe he might want to make other people happy, despite his own misery. I can believe that a photographer would be curious enough to try to discover the face behind the mask. But somehow, I just can't believe the part about the senate investigation.

Surely, considering the Government's other problems, a public investigation of one small clown, not even suspected of "Un-American Activities," is a bit much to believe.

HAPPY BLACK
San Antonio, Tex.

I just read VAMPIRELLA #42 and began wondering... what ever happened to all the interesting foes VAMPIRELLA used to fight?

Then I got this fantastic idea. Why not have VAMPIRELLA clash with EXTERMINATOR Three. A vampress and the deadly cyborg should be an even match. And if they were to eventually become friends, she would never be tempted by his cursing machine oil to take an unfriendly nibble.

MIKE WASE
Boise, Idaho

Hey, now, that's an exciting idea, Mike. But it's just not possible... for two reasons. First, EXTERMINATORS ONE and TWO won't even be invented for another thirty years or so... and they've got to be around before EXTERMINATOR THREE rolls off the assembly line.

And secondly, the EXTERMINATORS live in a totally different universe than VAMPI. It's called EERIE magazine!

"Just Beyond Eternity" by Gerry Boudreau and Luis Garcia was out of this world! The art was fabulous!

The plotline was touchingly beautiful. I don't know when I have been so moved by the climax of a story in VAMPIRELLA magazine.

The beautiful Freya came back from her watery grave to save the downed British pilot, only to again bid him goodbye... sacrificing her love throughout eternity.

The story was enough to give a person faith in life after death. It even made me wish there were such a thing as ghosts.

ANDREA CHISHOP
Anderson, Ind.

VAMPIRELLA #42's addition to the Pantha series proved conclusively that Budd Lewis is a master at breathing fresh life into stale characters. Pantha lives and breathes... at last, a real, though strangely-fated personality.

An atmosphere of gritty realism pervaded the story. You presented Manhattan at its grubbier in the dark alleyways of 42nd Street. Then you depicted the elegance of a luxury high-rise apartment. The contrasts displayed are part of what Manhattan is all about.

It is possible that Warren Publishing will receive some complaints on the portrayal of the lesbian stripper-seductress. I, however, didn't find her objectionable. It's part of everyday life in New York City. And since Warren's magazines are the most realistic on the market, as well as the most exciting, they don't skirt controversial issues. They deal with them on a mature level.

It is a pleasure to read a magazine that places so much faith in its readers' maturity and intelligence.

REX MUNSEE
Wattsburg, Penn.

With VAMPIRELLA #42, a somnolence of the real VAMPIRELLA has returned. I feel that this was not one of Jose Gonzalez' better artistic efforts. But even at his most mediocre, he is still the master of feminine pulchritude. It was refreshing to see VAMPIRELLA portrayed as a woman again! But I would like to see Gonzalez draw the kind of toned artwork that earned him the 1974 Warren Award.

I read the story with mixed feelings that can probably be traced to its double authorship. Flaxman Loew created the plot and Gerry Boudreau wrote the script, right?

The good points were all Boudreau's. Gutsy dialogue, economy of words and an absolute minimum of cheap humor. I hope this crisp writing style is an omen of things to come.

Please take the time to create and have pride in the most fantastic, appealing and unique creation of the century... VAMPIRELLA!

BRIAN CADEN
Cincinnati, Ohio

You know your writers well, Brian. "Mountain of Skulls" was illustrated from a plot by Flaxman Loew, while Gerry Boudreau added the finished dialogue and text after the art was completed.



Jose Gonzalez won a 1974 Warren Award for his artwork on "Sultana's Revenge." Readers are delighted to have him back on the VAMPIRELLA saga. They hope to see more of the toned work that so delighted them in VAMPIRELLA.

McCarthy visits Barnum?

I would like to take issue with the story "Mountain of Skulls" in **VAMPIRELLA** #42.

I appreciate the fact that the writers utilized the element of surprise consistently and effectively. However, it served in this story only as a tease to the reader. The action was, believe it or not, too swift.

As soon as a problem was presented, it was solved, giving the reader little chance to consider its implications.

How about publishing a story we can sink our teeth into? Something with a little built-in thought. Allow us the luxury of dwelling a moment on the action. And please explore the possibilities of longer **VAMPIRELLA** stories.

HEIDI BURKE
Omaha, Neb.

VAMPI's fifteen-page saga this month, Heidi, is her longest episode in more than twenty issues. We hope it's to your liking.

Believe me when I say that I find mindless censorship of any sort unsettling, to say the least.

I am also aware that sometimes, artistic license must be taken to bring an idea or plot to full fruition.

Still, I feel that Budd Lewis lost his sense of perspective in his "Straw in the Wind" episode of **Pantha** in **VAMPIRELLA** #42.

His bloody murder of the lesbian stripper repelled me. It seemed even more brutal when compared with the Warren magazines' sensitive, compassionate and often sympathetic treatment of other minorities.

Lewis' malignant portrayal of a threatening homosexual smacks of cheap bigotry, if not outright sensationalism.

It seems he has thrown out the compassion and belief in human dignity he has shown in previously published stories. Perhaps it is missing only when it comes to certain groups of people.

But I would be sad to see the editors begin to wear the same kind of blinders Lewis apparently does.

LEONARD TIRADO
Saratoga Springs, N.Y.

It was not the intention of the **Pantha** tale to offend anyone, or to slander any group of people, Leonard. The sole purpose of every story in a Warren magazine is to entertain. If offense was taken in this instance, we humbly apologize.

I loved the first part of "The Whitfield Contract" by **Fernando Fernandez**.

As usual he turned in an excellent script. His ideas always seem inspired.

The mob mentality of the mafia types, the remorse of the hit-man who has just fulfilled the contract on his best friend, seem to me very realistically detailed, even to the point where the hit-man is thinking that he once made love to the wife of the man he has just murdered.

You lost me, however, when your protagonist announced to the mob that he was a hit-man from outer-space. I'll buy a lot. But not that!

WALTER WYNDAHM
Denver, Colo.

The best story in **VAMPIRELLA** #42 was "Laugh, Clown, Laugh" by Shelly Leferman.

It was idealistic without sounding naive and moralistic, without being preachy. A truly inspiring tragedy.

But I just can't believe that Esteban Maroto did the art on "Laugh, Clown, Laugh." That had to be the work of Ramon Torrents. Somebody at Warren goofed!

STEVE TRACY
New Orleans, La.

A gold star on your chart, Tracy, Ramon Torrents was indeed the illustrator. The whole editorial department spent the night in the dungeon for that error!

The Warren Award section of **VAMPIRELLA** #42 showed that those who deserve such honors more often than not attain them.

But shouldn't there be some special award for artists and writers who consistently turn in outstanding work? Just look at Ramon Torrents, Esteban Maroto, Aureleon Felix Mas, Ron Corbin and Alex Toth - all losers in this year's Warren Awards contest. Yet every story each one of them produce is of award-winning calibre.

I felt great for those who received the awards. I only wish you had one for every man working within the Warren magazines.

ROMAN GORSKI
Perth Amboy, N.J.

So do we, Roman. So do we! But if that were so, the awards would become meaningless. It's extremely difficult to select "the best" when it seems that everyone eligible for an award fits that label. But honestly, we wouldn't have any other way!



Pantha is no longer boring, write readers. But some are not sure if it is any longer in good taste, either. One reader was offended by the manner in which a lesbian was presented. One thought the character realistic.

The surprising standout of **VAMPIRELLA** #42 was the **Pantha** tale. A surprise, since the previous **Pantha**'s have been uninspired at best!

Budd Lewis' perceptive hand was the salvation of this version. Although Aureleon's artwork continued to rub me the wrong way, I am glad he has done away with those white scratch-lines with which he used to litter his art.

Fleur is a better character than **Pantha**, even with Lewis' needed improvements. Why use him on **Pantha**, exclusively? The Fleur series could use his talents, as well!

ED O'REILLY
Ada, Ohio

Budd's busy on the re-birth of our resident witch even now, Ed. You can expect to see her again real soon.

I just finished wading through "Just Beyond Eternity."

First, the heavy philosophical introduction teasingly sets the stage for the simplistic plot that follows.

The hero is hardly a hero, in that he roams the world a victim of circumstance. His feeble efforts to control his environment are doomed to constant failure. In the end, he cannot even wreak vengeance on an old woman. That too, is beyond his grasp. He is left without the hope of anything but eternity.

And we readers are left solely with praying that if Warren Publishing finds any more stories "Just Beyond Eternity," they will leave them there.

HERBERT C. PENDERGAST
Seattle, Wash.

HII I'M VAMPIRELLA!

And I think we should have an intellectual relationship. I want to know what's going on in your mind! Like my stories? Tell me why. Have a few gripes? I'll listen. How can I give you what you want if you don't tell me what it is. Send a letter to:

VAMPI'S SCARLET LETTERS
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145 East 32nd Street
New York, New York 10016



everything you always wanted to know...about the comics!

the art

OR ALL YOU NEED IS TEMPERAMENT,
TALENT, EGO AND LOTS OF PATIENCE!

Writers, artists, letterers, editors. All have important jobs necessary for the production of a comic book. But the most hailed member of this four-man team is the artist. His work dominates each comic book page. And his ability to draw, his artistic style, his storytelling capabilities, make a story successful... or doom it to oblivion.

In this third article in our series of what goes into making the comics, we'll discuss the artist. While every artist has his own method of working, the following are basics, more or less common to all artists illustrating comic books.

WHO IS THE ARTIST, WHAT DOES HE DO?

The first knock in every comic book artist's career comes the day someone asks him what he does for a living. The standard, "I draw comic books" reply is often greeted by non-comic followers with gasps and shocked expressions like, "I always thought a machine did that!" But as the comic book aficionado knows, all of those pretty pictures in each story are illustrated by the hands of an artist... who usually feels more like a machine than a man.

It is the comic artist's near-impossible task to take a story prepared by a writer, and convert the author's thoughts into a series of consecutive pictures that will become the comic book story.

THE FIRST STEP: LAYOUT/BREAKDOWN

When a comic book artist is assigned a story to illustrate, he is given a comic script. He reads the script, becomes thoroughly familiar with the characters, the storyline, plots and sub-plots. He then sits down, usually with nothing more than a pencil and a few sheets of standard typewriter paper, and sketches each page of the script into a series of rough drawings.

This is called breaking down the script and laying it out. In this stage, the artist is very conscious of the flow of the story, making sure that the pictures in each panel logically precede the next, for continuity and easy reading.

PENCILLING THE PAGE

After the script has been broken down and the rough layouts completed, the artist begins work on each individual comic page.

Panel borders are drawn, and the illustrations that were broken down on typing paper are sketched with blue or black pencil onto large sheets of art paper called **bristol board**. This original art is drawn anywhere from one-and-a-half to two times the actual size of the printed comic book page, to allow the artist a larger drawing area. When printed, this page is photographed and reduced in size, eliminating imperfections within the art.

Pencilling can take anywhere from several hours to several days, depending on the artist, his working habits and the quality of his work. But when the page is completed, it is passed on to a letterer who adds the captions and balloons.

THE FINAL PHASE, INKING

The comic book page is finished only after the pencilled pages are "inked" with **black india ink**. This is the final step, and one of the most important.

The art is inked with **pen, brush**, or whatever medium the artist is most comfortable in using. The pencilled drawings are gone over completely with ink, and when the artist is through, he erases all of the pencil lines, takes his finished work to the editor, and exchanges it for a healthy sum of money.

THE EQUIPMENT

Besides obvious illustrative talent, the comic book artist must have good, professional equipment. Some of the basic tools of the trade are:

Pencils: Either blue or black, select the ones you are most comfortable with.

Bristol board: Comes with a rough "kid" or smooth "plate" surface. The most common for comics is 2-ply kid finished board.

India ink: Used by all artists for all comic book inking.

Pens: A wide variety are used, from **crow quill** to **rapidograph**. Again, select the ones you are most comfortable in using.

Brushes: The smaller brushes are best. Sizes 00 to 4 tend to be the range used, with sizes 1 and 2 the most popular.

Opaque white: For corrections.

IT SOUNDS GOOD, BUT...

The artists' job, while grossly simplified here, is actually the most difficult job in comics. It requires talent, skill and patience far exceeding that of artists in any other field. The average comic book artist practices his craft for years before he lands his first professional assignment. He is continually working at his drawing abilities, perfecting his style, his techniques, his knowledge of the world around him.

Art, while one of the most rewarding jobs in comics publishing, can also be one of the most frustrating. The average artist finds himself continually laboring long hours over individual panels, striving for self-improvement, striving to be as good, if not better than his peers, always reaching for that elusive and fickle goal: **perfection**.



The comic book page in its various stages of completion. Left, rough layout sketches pencilled on typing paper. Center, a pencilled comic book page, minus lettering. Right, inked and lettered, the finished page is ready for press.

GHOSTS HAUNT THE ROTTING, CHILLY WHARVES OF NEW YORK CITY'S LOWER WEST SIDE. GHOSTS OF HAPPIER DAYS...OF DAYS LONG **GONE BY**.

THOSE **SAME** GHOSTS CREEP THROUGH THE MURKY SHADOWS OF A YOUNG GIRL'S MIND. A GIRL NOT OF THIS PLANET. A GIRL NAMED...

VAMPIRELLA

ONLY **DAYS** AGO THERE WERE NO GHOSTS FOR THE BEAUTY FROM DRAKULON. NO HAUNTING MEMORIES OF **GOOD TIMES** LONG GONE. FOR ONLY SHORT DAYS AGO, **VAMPIRELLA** WAS LIVING THE HAPPY DAYS, RETURNING TO NEW YORK CITY... RETURNING TO **AMERICA**, HER HOME AWAY FROM HOME.

THEN, WITH **NO WARNING**, **DISASTER** STRUCK!

POLICE APPEARED. **ARRESTED** HER. **ARRESTED** **PENDRAGON**. FOR **MURDER**. IT HAD TO BE A **MISTAKE**. A **FRAME UP**. BUT SHE NEVER FOUND OUT!

A **SNIPER**...FROM OUT OF **NOWHERE**, CUT DOWN **PENDRAGON**! SHOT **VAMPIRELLA**, GRAZING HER **TEMPLE**. AND FOR THE GIRL FROM THE STARS, THE WORLD WENT **BLACK**!

EASY, BABY.
WE'RE ALMOST
THERE!

THAT OLD **TUG** AT
THE END OF THE DOCK
SHOULD GIVE US THE
HIDEOUT WE'LL NEED
FOR AWHILE!

OOOH... **ADAM**?
I-IS THAT **REALLY** YOU...
OR AM I STILL **DREAMING**
ABOUT ANGELS, HEAVEN
AND KNIGHTS IN
WHITE SATIN?





IT'S ME,
LOVER!
IN THE
FLESH!

AND THIS HERE
OLD BOAT IS GONNA
BE YOUR "HOME"
FOR A COUPLE
OF HOURS...



...AT LEAST UNTIL I
CAN SCORE US A PLACE
THAT'LL BE SAFE FROM
THE POLICE FOR
AWHILE!

P-POLICE...?
A-ADAM... I SEEM
TO REMEMBER!
T-THE POLICE...
THEY'RE AFTER ME,
AREN'T THEY?



THAT HEAD WOUND
MUST HAVE BEEN
WORSE THAN THE
DOCTORS THOUGHT!
YOU'VE BEEN SLIPPING
IN AND OUT OF
CONSCIOUSNESS EVER
SINCE I SNATCHED
YOU AWAY FROM THE
HOSPITAL!

YEAH,
THE POLICE
ARE AFTER
YOU, VAMPI!
THEY'RE AFTER
ME NOW, TOO!

I PULLED A GUN ON
A POLICE LIEUTENANT
BACK AT THE HOSPITAL,
AND ESCAPED WITH
YOU... DON'T YOU
REMEMBER?



I... I THINK I
REMEMBER, ADAM!
I-IT'S JUST THAT...
MY HEAD... SO
FILLED... CONFUSED.

P-PENDY... WHERE
IS PENDY, ADAM...
WHERE...?

YOU SLEEP
GO TO SLEEP
AND FORGET
FOR AWHILE!



HATE TO LEAVE HER... BUT
I'VE GOT TO GET TO A RADIO...
BUY A NEWSPAPER. SOMETHING!
I'VE GOT TO FIND OUT HOW
PENDRAGON IS. IF HE'S
DEAD... ALIVE... OR WHAT!

I'VE ALSO GOT
TO FIND US A
PLACE TO STAY!
A PLACE THE
POLICE WON'T
FIND US...

...A PLACE WHERE
I CAN GET VAMPI
SOME BLOOD WHEN
SHE NEEDS IT!

MY GOD... I'M
LOOKING FOR A
PLACE THAT
DIDN'T EVEN
EXIST!



P-PENDY... PENDY... I-I
REMEMBER NOW, H-HE'S
HURT! BAD, SHOT!

OOHH! M-MY OWN
HEAD... SWIMMING...
THROBBING! M-MUST
SLEEP... FORGET,
SLEEP...!

PENDY... POOR
PENDY. HE SAID
THINGS WOULD
GET WORSE...
MUCH WORSE!

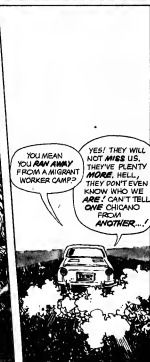
ONCE AGAIN THE WORLD GOES **BLACK** FOR THE GIRL FROM THE STARS. AND THE **GHOSTS** RETURN. THE **GHOSTS** OF **HAPPIER DAYS**, **VAMPIRELLA** DREAMS, SWEET DREAMS OF PAST **MEMORIES**, **PLEASANT MEMORIES**. **MEMORIES** OF **HER** AND HER BELOVED COMPANION... **PENDRAGON**.

THE **PLACE** WAS A SMALL MEXICAN **BORDER TOWN**, THE **TIME**... **EDNS** AGO, WHEN LIFE WAS **SIMPLER** FOR **VAMPIRELLA**, SHE NEEDED ONLY **BLOOD** TO SURVIVE... THEN, THERE WERE **NO** HEAD WOUNDS. NO ONE **CHASING** HER... **HOUNDING** HER... **ACCUSING** HER OF MURDERS SHE MAY OR MAY NOT HAVE COMMITTED.

IT WAS A **GOOD TIME**, LIKE **ALL PAST TIMES**. AND **PENDRAGON** WAS **ALIVE**... **HEALTHY**!

THE NIGHT WAS INTOLERABLY **MOIST** AND **HUMID**, MAKING EVEN THE THINNEST OF FABRIC CLING TO SWEAT SOAKED FLESH. THE CROWD THAT SHUFFLED OUT OF THE **ARCADE THEATRE** WAS LISTLESS AND IRRITABLE. **TEMPERS FLARED** AT THE SLIGHTEST **PROVOCATION**.





MENWHILE, ALONG THE PRINGE OF A SMALL MEXICAN BORDER TOWN, TWO MEN WERE ENJOYING A FIELD TRIP...WHEN **SUDDENLY!**

H-HELP... PLEASE!
I LOST MY **FOOTING!** T-THE ROPE CAN'T **SUPPORT** ME MUCH LONGER...
H-HELP!

I CONFESS IT IS A **GRATIFYING** FEELING TO BE CALLED UPON TO MAKE LIFE AND DEATH **DECISIONS**. OKAY, EMANUEL... I'LL **HELP** YOU! **HERE!**

I SHALL MAKE IT WORTH YOUR **EFFORT**, ARNOLD... I **PROMISE!**

I COULD **USE** AN AFFLUENT **BENEFACTOR** LIKE HIM TO COVER SOME OF THE MISCELLANEOUS **EXPENSES** OF MY **STAY** HERE. BUT EMANUEL SCARR **AIN'T** REKNOWNED FOR HIS **GENEROSITY**.

THANK YOU. TELL ME... HAVE YOU EVER HEARD OF THE CULT OF THE **DANCING SORCERER?**

I AMN'T UP ON MEXICAN **FOLKLORE**.

IT IS **MORE** THAN **FOLKLORE**...! IT IS **FACT**. A HIGHLY CLANDESTINE **SOCIETY** IN WHICH ALL MEMBERS HAVE ACHIEVED **IMMORTALITY**. I KNOW IT **EXISTS** BECAUSE... I AM ITS **LEADER!**

IF YOU'RE **IMMORTAL**, WHY WERE YOU SO **AFRAID** TO **FALL** JUST THEN?

I FEAR **PARALYSIS** RATHER THAN DEATH. TO LIVE ETERNALLY WITHOUT THE USE OF ONE'S **BODY** WOULD BE **TORMENT**.

NOW I OFFER YOU AN OPPORTUNITY TO **JOIN** THE CULT. YOU'VE EXTENDED MY WELL-BEING... NOW I SHALL DO THE SAME FOR YOU! ALL IT TAKES IS **BLOOD**...!

BLOOD! I DON'T THINK I'M INTERESTED, MR. SCARR. I AIN'T GIVIN' UP NONE OF MY OWN, AND I GOT NO MIND FOR MURDER.

I'M IN THIS COUNTRY BECAUSE I COULDN'T EVEN PASS A BAD CHECK WITHOUT THE FBI FINDIN' OUT. I DON'T NEED THE MEXICAN POLICIA HASSLING ME AS WELL...

THE POLICIA ARE AFRAID OF OUR POWER. THEY WON'T INTERFERE.

COULDN'T WE GET BLOOD SOME OTHER WAY? LIKE ROBBING A BLOOD BANK OR SOMETHING?

THAT IDEA MAY NOT BE AS PREPOSTEROUS AS IT SEEMS. I'LL GIVE IT SERIOUS CONSIDERATION.

BUT FOR THE MOMENT, DO I COUNT YOU IN?

OF COURSE!

ELSEWHERE, IT SEEMED TO VAMPIRELLA THAT THE TEMPERATURE WITHIN THE MEXICAN CUSTOMS SHACK WAS HOTTER THAN THE DRY DESERT AIR. SHE FELT STICKY AND UNCOMFORTABLE, EAGER TO MOVE ON.

EVERYTHING APPEARS IN ORDER, MS. DURRELL. I HOPE YOU HAVE A PLEASANT STAY.

EACH BORDER WE CROSS, I GROW MORE AFRAID THAT SOME OFFICIAL WILL DETECT THE FALSE IDENTITY PAPERS CONRAD VAN HELSING ONCE FORGED FOR ME... CREATING THE PSEUDONYM VALERIE DURRELL.

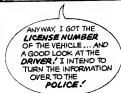
PUT A LONG DISTANCE CALL THROUGH TO WASHINGTON, DC!

JACK? THIS IS SAM DEXTER! I NEED A FAVOR, A WOMAN USING THE NAME VALERIE DURRELL JUST CROSSED THE BORDER. HER PAPERS WERE FAKED, I COULD TELL RIGHT OFF!





SUDDENLY... FROM OUT OF NOWHERE, A CAR SPED ON SCREECHING TIRES... STRAIGHT FOR VAMPIRELLA AND THE OLD WOMAN...!



SO, A SHORT TIME **LATER**... AT THE CUERNAVACA POLICE STATION.

YOU HAVE BEEN IN THE CITY **FIFTEEN MINUTES** AND ALREADY YOU BRING ME **PROBLEMS?**

YOU'RE SWORN TO PROTECT YOUR **CITIZENS, CAPTAIN.** THAT MEANS PROTECTING THEM FROM **KILLERS WITH A CAR** AS WELL AS ANY **OTHER WEAPON!**

CAPTAIN, THERE'S A **POSSIBILITY** THAT COULD HAVE BEEN THE **GETAWAY CAR!**

I ALREADY TOLD YOU, DR. **LLOYD.** THIS IS A **POLICE AFFAIR!** PLEASE LET US CONDUCT IT OUR **OWN WAY.**

I DON'T **UNDERSTAND.**

I AM DR. **WILLIAM LLOYD, ADVISER** AT THE LOCAL **HOSPITAL.** THIS MORNING, A **BAND OF FOUR MASKED THIEVES** HELD UP OUR **BLOOD BANK!**

ARE YOU **SERIOUS?**

IT IS **QUITE SERIOUS.** THEY TOOK **EVERYTHING!** WE COULD HAVE **FRESH BLOOD** FLOWN IN FROM THE **STATES** BUT IT WOULD **TAKE TIME!**

AND TIME IS ONE THING WE **HAVEN'T** GOT. LATELY THERE'S BEEN AN **EPIDEMIC** OF SOME SORT OF **NEW UNSTUDIED VIRUS.** IT ATTACKS THE **BLOOD CELLS,** RESULTING IN **ACUTE ANEMIA** AND **FINALLY DEATH.**

THE ONLY WAY WE'VE BEEN ABLE TO **SAVE ANY** OF OUR **PATIENTS** HAS BEEN BY **TRANSFUSION.**

WITHOUT **BLOOD,** WE ARE **HELPLESS!** HUNDREDS MAY **DIE** BEFORE NEW **BLOOD** CAN BE SHIPPED IN.

IF YOU WOULD ALL **CLEAR OUT** OF MY **OFFICE,** PERHAPS I COULD GET ABOUT THE **BUSINESS OF HANDLING** THIS CASE.

THE **NEXT DAY,** ARNOLD REKROTH AND EMANUEL SCARR WERE TAKING **"INVENTORY"** OF THE **HOSPITAL'S MISSING BLOOD.**

THAT'S THE **LAST CRATE,** EMANUEL... NOW WOULD YOU CARE TO EXPLAIN WHAT WE'RE DOING WITH ALL THIS **BLOOD?**

IT IS **NECESSARY** FOR THE **REJUVENATION RITE,** COME... I WILL **SHOW YOU!**



THERE IT STANDS, ARNOLD! THE DANCING SORCERER! TRULY ONE OF THE WONDERS OF THIS WORLD...!

SOLID GOLD! IT MUST BE WORTH AT LEAST--!



ITS VALUE IS INCALCULABLE. BUT MORE IMPORTANT, IT IS THE FOUNTAIN FROM WHICH ALL YOUTH FLOWS.

IT IS WRITTEN THAT HE WHO MAKES AN OFFERING TO THE SORCERER EVERY YEAR, AND BATHES IN BLOOD DURING THAT TIME, SHALL NEVER KNOW DEATH.



AND SO EVERY YEAR, DURING LA FIESTA DE LA MUERTE, WE PERFORM THIS ANCIENT REJUVENATION RITE. THIS YEAR, MY FRIEND, YOU SHALL BE PART OF IT!



A BIGGER PART THAN YOU REALIZE, MR. SCARR, I JUST THOUGHT OF A WAY TO MAKE A LITTLE MONEY ON THE SIDE OF THIS DEAL. IF I WERE TO SEND A NOTE TO THE VILLAGE HOSPITAL, DEMANDING A RANSOM FOR THE RETURN OF THE BLOOD, I'M SURE THEY WOULD PAY IT!



OF COURSE, I HAVE NO INTENTIONS OF RETURNING THE BLOOD WHETHER THE RANSOM IS PAID OR NOT. BUT THERE'S NO NEED TO SPREAD THAT FACT AROUND.



ONE THING I FORGOT TO MENTION, ARNOLD. THESE TWO WITNESSED OUR GETAWAY YESTERDAY. CAPTAIN HAZIAS HAS INFORMED ME THAT THEY CAN IDENTIFY US!

HAZIAS CAN HANDLE THINGS LOCALLY. BUT IF THEY BRING IN OUTSIDERS WE ARE LOST, SO WE MUST SEE TO IT THAT THIS THREAT IS... REMOVED!

THE SUBJECTS OF EMANUEL SCARR'S THREATS WERE AT THAT MOMENT **CONFERRING** WITH DR. LLOYD AT THE LOCAL **HOSPITAL**...

YOU SEE HOW **CRITICAL** THE SITUATION IS? EIGHT PEOPLE HAVE **DIED** SO FAR TODAY...INCLUDING THIS UNFORTUNATE **CHILD** HERE!



I-IT'S **CARMEN**... THE LITTLE GIRL WHO HITCHED A **RIIDE** WITH US!

WE ARE DEALING WITH THE MOST **VICIOUS** KIND OF **MURDERER**... THE KIND THAT KILLS **INDISCRIMINATELY**, WITHOUT EVEN **SEEING** HIS VICTIM.

THE KIND WHO **STEALS BLOOD** FOR **PROFIT**...AND **TAKES LIVES** IN DOING SO!



IF THE **POLICE** WON'T TAKE **ACTION**, **PENDY!** WE **MUST!**

THE **NIGHT** PROVED TO BE A **DARK**, **MOONLESS** ONE, STILL UNCOMFORTABLY **WARM** BENEATH HEAVILY-CLOUDED SKIES! **LA FIESTA DE LA MUERTE** HAD BEGUN, AND THE FARGROUNDS ALREADY DISPLAYED A MONTAGE OF GAUDY NATIVE COSTUMES AND FOLK-ORIENTED **PUPPET SHOWS**.

THIS IS THE MOST **MORBID** DISPLAY I'VE EVER SEEN!



NOT **NECESSARILY**, **PENDY**. FOR WHILE THE **NATIVES** ATTEMPT TO **PACIFY DEATH** THEY ARE ALSO **CELEBRATING LIFE**. IT IS **BEAUTIFUL** IN MANY **RESPECTS**...

WAIT! THAT **MAN** OVER THERE... HE'S THE ONE THAT WAS **DRIVING** THE **CAR**!



WAIT HERE, PENDY! I'M GOING TO **FOLLOW**!



PERFECT! THEY ARE **SEPARATING**! NOW IS OUR **OPPORTUNITY** TO **SEIZE** THE **OLD MAN**.

EH...? WHEREVER YOU WISH TO **GO**, **GENTLEMEN**, I SHALL BE MORE THAN **GLAD** TO **ACCOMPANY** YOU!



MEANWHILE, VAMPIRELLA
LOST HER PREY...

DAMN! HE'S
DISAPPEARED
SOMEWHERE IN THE
CROWD THERE'S
LITTLE CHANCE OF
FINDING HIM NOW...
UNLESS...



NO ONE PAID ATTENTION TO
THE COARSE, LEATHERY BAT
THAT CIRCLED THE GREY,
MEXICAN SKY, SEARCHING
THE SEA OF FACES FOR
ONE CERTAIN RIPPLE...



THE BAT CIRCLED FOR
HOURS... TO NO AVAIL...

WHAT A WASTED
NIGHT THIS HAS BEEN!
NOT ONLY DID I LOSE
MY QUARRY, BUT
PENDRAGON AS WELL!
AND I CAN'T DISPEL THE
FEELING THAT CAPTAIN
HAZIAS KNOWS MORE
ABOUT THIS THAN
HE'S TELLING.



FOR WHATEVER REASON,
HE SEEMS TOO RELUCTANT
TO ACT, SO THAT LEAVES
IT UP TO ME. BUT FIRST,
I'M OVERDUE FOR A
DOSE OF THE BLOOD-
SUBSTITUTE I NEED
TO SUPPRESS MY
VAMPIRIC THIRSTS.



EMPTY. NOW WHAT?
I COULDN'T ATTACK THE
VILLAGERS EVEN IN
DESPERATION FOR FEAR
OF CONTRACTING THE
VIRUS... AND THERE
SEEMS TO BE NO FRESH
BLOOD AVAILABLE.

I'LL HAVE TO RESIST
THE URGE AS LONG AS I
CAN AND HOPE FOR
THE BEST.



MEANWHILE... AT THAT VERY
MOMENT...

ARNOLD! YOU
WERE SUPPOSED
TO LURE THE
WOMAN INTO AN
AMBUSH AT THAT
FESTIVAL! WHAT
HAPPENED?



WE GOT SHUFFLED
AROUND IN THE CROWD.
SHE MUST HAVE LOST
SIGHT OF ME.

NO MATTER, WITH
THE OLD MAN HERE,
WE ARE IN A BETTER
POSITION FOR
BARGAINING, SHOULD
IT BECOME
NECESSARY.



FOR VAMPIRELLA THE HUMID NIGHT DRAGGED ON...



SHE THOUGHT OF PENDRAGON... AND WONDERED IF HE WERE HURT OR IN TROUBLE. SHE THOUGHT OF HER NEED FOR BLOOD TO SURVIVE...

BUT MOST OF ALL SHE THOUGHT OF CUERNAVACA'S POLICE CAPTAIN... AND WONDERED WHAT IT WAS HE HAD TO HIDE!

THE REGISTRY OF MOTOR VEHICLES! HERE I SHOULD BE ABLE TO IDENTIFY THE DRIVER OF THAT CAR.

HERE IT IS...! EMMANUEL SCARR... AND THE ADDRESS--!



SHORTLY...!

THAT'S THE MAN, ALL RIGHT... AND THEY HAVE PENDRAGON! I'D BETTER FOLLOW THEM, NOT ONLY FOR PENDRAGON'S SAFETY BUT... CURIOSITY AS TO WHAT IS GOING ON!



EVERYTHING IS IN READINESS! TONIGHT, ON THE FIRST NIGHT OF LA FIESTA, WE BEGIN THE REJUVENATION RITE, LIKE THE FESTIVAL ITSELF, IT TAKES THREE DAYS TO FULFILL. BUT WHAT HAVE WE TO FEAR?

IMMORTALITY IS OURS, GENTLEMEN.



INSIDE, ALL WAS *QUIET*. THE CULT OF THE DANCING SORCERER GATHERED SOLEMNLY ABOUT THE IMAGE OF ITS *DEITY*. VIALS OF *BLOOD* AWAITED THE FRUITION OF THEIR *FUNCTION*... TO BE *CONSUMED* BY THE FOUR MEN CONGREGATED WITHIN.



AND OUTSIDE STALKED *VAMPIRELLA!*

EVEN WITH THE ELEMENT OF *SURPRISE*, MY CHANCES OF REACHING PENDRAGON BEFORE THEY KILL HIM--!

WAIT...
WHAT IS
THIS?



GOLD! AND IT COULD HAVE COME FROM ONLY *ONE* PLACE! THIS IS THE TRUMP I *NEEDED* TO MAKE MY *MOVE*.



FREEZE,
EVERYONE!

THE *WOMAN*! SHE CERTAINLY HAS NO LACK OF *AUDACITY*. TO COME HERE ALONE AND UNARMED!

OH? WHAT COULD YOU POSSIBLY *WARN* US?



I COME TO *WARN* YOU...!



THAT THIS CEREMONY WILL BRING *DEATH* NOT ETERNAL *LIFE* UPON YOUR HEADS.

ONE OF YOU HAS *BETRAYED* THE TRUST OF THE CULT.

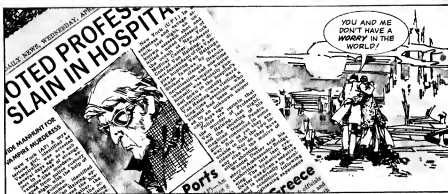
WHAT DO YOU *MEAN?*

ONE OF YOU HAS DEFILED THE *IMAGE* OF YOUR GOD. SOMEONE HERE HAS BEEN *CHISELING AWAY* AT THE *GOLD* AND *SELLING* IT... POSSIBLY *SUBSTITUTING PAINTED ROCK!*

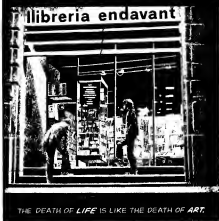
I SUSPECT ITS THE *SAME PERSON* WHO SENT THE *RANSOM NOTE* TO THE *HOSPITAL!*







LOVE STRIP



THE DEATH OF *LIFE* IS LIKE THE DEATH OF *ART*.



BOTH ARE *VULNERABLE* TO THE WHIMS OF TIME, OF NATURE, AND THE MISGUIDED FOLLIES OF MEN AND NATURE.

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ART, LIKE *LIFE*, CAN BE *DISPLACED*, BUT NEVER TOTALLY *DESTROYED*. THERE IS ALWAYS SOME REMNANT THAT *SURVIVES*, AND LIES *DORMANT* UNTIL CIRCUMSTANCES ARE RIGHT FOR *RE-BIRTH*.



WHEN THAT TIME COMES, IT *EMERGES* FROM ITS COCCOON WITH RENEWED HEALTH AND VITALITY. THIS CYCLE OF *LIFE*, *DEATH* AND *REINCARNATION* IS *ETERNAL*.



I *KNOW*. I HAVE LIVED AND DIED *COUNTLESS* TIMES, EACH *LIFE* BRINGS A NEW *ROLE* FOR ME, EACH *LIFE* IS A *LEARNING* EXPERIENCE FOR WHICH I MUST ONE DAY *ACCOUNT*.

IN PREVIOUS INCARNATIONS, I HAVE BEEN MEN, WOMEN, CHILDREN, ANIMALS, AND LIFE-FORCES NOT OF THIS WORLD. I HAVE ERRED UNCEASINGLY, AS LIFE-FORCES ARE PRONE TO DO.

BUT I HAVE LEARNED FROM EACH ERROR

HENRI? I'M WORRIED! PAUL HASN'T ANSWERED HIS PHONE FOR THREE DAYS NOW. SOMETHING IS WRONGS...!

THE BODY I INHABIT NOW IS CALLED PAUL LAWRENCE. IN THIS ROLE, I AM AN ARTIST...SOMETIMES A CREATOR, MORE OFTEN A REFLECTOR, EXPRESSING THAT WHICH I HAVE SEEN DURING MY ENDLESS QUEST.

PAUL LAWRENCE... YES! I AM AFRAID SOMETHING MAY HAVE HAPPENED TO HIM!

HIS GIRL FRIEND HAS NOT SEEN HIM FOR SEVERAL DAYS, THEN... JUST LAST NIGHT WAS THIS EXPLOSION!

I HAVE BEEN A PASSIVE WITNESS TO LIFE, AND I HAVE BEEN A MOLDER OF ITS DESTINIES, SEEKING ALWAYS THE SECRET OF MY UNIQUE IDENTITY.

WHY AM I HERE? WHAT CAN I LEARN ON THIS PARTICULAR SPOT? IN THIS WORLD? AT THIS MOMENT IN TIME? WHAT CAN I EXPERIENCE? THE INFINITE INTENSITY OF BOREDOM? ANGER AT MY OWN FRUITLESSNESS? MY FALLIBLE INTERPRETATION OF ANOTHER MAN'S FANTASIES? MY FAULTY ANALYSIS OF A WORLD THAT EXISTS ONLY IN A HAZY IMAGINATION DODGING REALITY?

IDEALLY, MY FUNCTION IS TO
ANALYZE AND INTERPRET
EXISTENCE THROUGH MY OWN
UNIQUE INSIGHT.

I RECORD WITH SAD WISDOM,
WITH JUSTIFIED OUTRAGE,
WITH COMPASSION, THE
MOTIVES AND DEEDS OF
MEN.

AGAIN I SAY... IDEALLY.



THESE PAST FOUR YEARS I HAVE WORKED
AS AN ARTIST OF COMIC STRIPS.

IT WAS MY MISFORTUNE THAT THE
EDITORS AND PUBLISHERS DECIDED
MY STYLE WAS BEST SUITED TO
ROMANCE STORIES.

BUT UNTIL NOW, I HAVE WORKED DILIGENTLY
AND WITHOUT COMPLAINT.

YET FRUSTRATION IS SLOWLY BUILDING
WITHIN ME.



YES, I AM BECOMING **FRUSTRATED**. BUT I'M SURE THAT I AM NOT **ALONE** IN THAT ROLE. FOR THE MAN WHO WRITES MY STORIES, MUST BE EQUALLY AS **BORED!**



PAUL? WHAT'RE YOU DOING HERE? YOU'RE SUPPOSED TO BE **WORKING...** YOU'VE GOT A DEADLINE TO MEET!

I'M GETTING **BORED, JEAN!**

IT SHOWS, PAUL! BUT I SUGGEST YOU GET **HOLD** OF YOURSELF BEFORE YOUR SLUMP GETS ANY **WORSE!**



IT'S A FICKLE BUSINESS, MY MAN. THE FANS COULD **LOVE** YOU ONE MINUTE... **FORGET** YOU THE NEXT.

YOU WOULDN'T WANT **THAT** TO HAPPEN, WOULD YOU?

AT THIS POINT I DON'T **KNOW** JEAN.



"**THINK ABOUT IT, PAUL!** YOU'VE GROWN ACCUSTOMED TO A RATHER **AFFLUENT** LIFE STYLE... CANDLELIGHT DINNERS WITH A VIOLINIST BY THE TABLE, THE FINEST CARS, THE MOST BEAUTIFUL AND WILLING WOMEN PARIS HAS TO OFFER...!"



IT'S **ROMANCE STORIES** THAT HAVE **PAID** FOR THESE THINGS, PAUL.. YOU'D BETTER THINK **SERIOUSLY** BEFORE YOU DECIDE TO GIVE IT ALL UP!

WHAT ABOUT **PRIDE** AND **SELF-RESPECT**, JEAN... DOESN'T **THAT** COUNT FOR ANYTHING?



NO, PAUL... PRIDE AND SELF-RESPECT ARE *CONSOLATION PRIZES* FOR PEOPLE WHO HAVE NOTHING MORE. YOU'RE *DIFFERENT*, MAN... YOU HAVE *TALENT*.

AND YOU HAVE THE RIGHT *CONNECTIONS*. YOU COULD HAVE PARIS AT YOUR *FINGERTIPS*...

WHAT ABOUT YOU, JEAN? HAVEN'T YOU EVER FELT THE NEED TO *WRITE* SOMETHING MORE *ENDURING* THAN A ROMANCE STRIP?

"OF COURSE, PAUL! HERE! TAKE A LOOK AT THIS. IT'S A PROPOSED COMIC STRIP OF MINE FROM A LONG TIME AGO."

FROM THE BOWELS OF BIAFRA



WE MUST DO SOMETHING TO HELP THE STARVING PEOPLE OF BIAFRA.

IF WE COULD ONLY COLLECT THE WASTE THAT IS CAST AWAY BY OUR INDUSTRIAL SOCIETY WE COULD SAVE THOUSANDS OF LIVES... BUT I'M AFRAID IT IS THE LOT OF MAN TO BE SELFISH... WASTEFUL.



THERE, YOU SEE PAUL? IT HAS SOCIAL SIGNIFICANCE! IT SPEAKS OF THE CONDITION OF MAN! AND IT IS MY OWN PERSONAL *OBSERVATION* AND INTERPRETATION OF *LIFE!*

IT IS ALSO *PRETENTIOUS* AND *SELF-INDULGENT*, BECAUSE IT SERVES TO SATISFY ONLY MY OWN DELUSIONS OF *CREATIVITY*, WITHOUT REGARD FOR THE NEEDS OR WANTS OF MY *AUDIENCE.*



DAMN IT, PAUL! I AM A COMIC STRIP WRITER...AND YOU'RE A COMIC STRIP ARTIST! AND THAT'S ALL WE'LL EVER BE!

BUT MUST WE CREATE WORLDS SO TOTALLY *DEVOID* OF *REALITY?* OUR OWN WORLD HAS BECOME AS MUCH A *FANTASY* AS THE ONE WE WRITE ABOUT!

SO MUCH THE BETTER, REALITY IS USUALLY *UNPLEASANT* ANYWAY.



LISTEN, PAUL, I HAVE AN APPOINTMENT WITH THE EDITOR THIS AFTERNOON. HERE IS THE *SCRIPT* FOR THE STRIP'S NEXT INSTALLMENT, YOUR DEADLINE IS IN THREE WEEKS.

MEANWHILE, *CHEER UP...* WE ARE A PRODUCT OF OUR *TIMES* AND IF WE TRY TO *FIGHT* THEM, WE WILL BRING ONLY *MISERY* UPON OURSELVES.



HERMANOS
NO TIRAR



AND SO I WALK HOME ALONE AND *WONDER* IS THE ARTIST OF TODAY RELEGATED TO THE ROLE OF *JESTER*? IS HIS FUNCTION TO ENTERTAIN THE *MASSSES*, AND PRETEND TO BE *IGNORANT* OF WAR, FAMINE, DISEASE, AND POLITICAL CORRUPTION?

EVIL IS *EVERYWHERE...* AND I MUST SIT IN MY STUDIO, *ALONE...* DRAWING PRETTY, INSIGNIFICANT *LOVE STRIPS!*



FET
4 de los
JONS



PERHAPS JEAN IS *RIGHT*.
PERHAPS IT IS UP TO *US* TO
CREATE FOR THE PEOPLE
WHAT THEY CANNOT FIND IN
REALITY.

WE ARE, THEN, LIKE *GODS*...
POPULATING OUR FICTITIOUS
WORLD WITH FICTITIOUS
INHABITANTS.



BUT I CANNOT *RECONCILE*
MYSELF TO THAT IDEA. IN
COUNTLESS *LIFETIMES*
I HAVE *WATCHED* AND
EXPERIENCED AND SOUGHT
TO UNDERSTAND *THIS* WORLD.

IF IT TAKES SO LONG TRYING
TO COMPREHEND WHAT *IS*
HERE, WHY SPEND TIME
FABRICATING WHAT IS NOT?



AH... FRANCOISE, MY DEAREST!
I SHOULD BE *CARESSING*
YOUR WARM BODY RIGHT NOW,
TASTING YOUR *KISSES*...
INSTEAD OF DRAWING THESE
INOFFENSIVE LITTLE *DRAMAS*



YOU ARE
REALITY
MY LOVE...



FRANCOISE,
MY LOVE... COME WITH
ME. LIVE WITH ME. BE
MINE FOREVER!

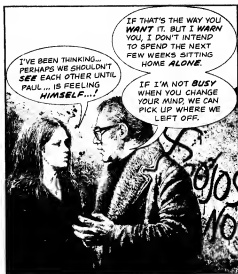
OH, PAUL...
PLEASE! I CAN'T.
NOT NOW! I-BUT
LET US SPEND THIS
MOMENT TOGETHER!



... AND THUS YOU
BECOME MY *FANTASIES*
AS WELL. AS JEAN
SAID, WHAT WE CAN-
NOT DO IN *LIFE*, WE
SHALL DO ON *PAPER*.









YOU *ARE*... THAT'S
WHAT YOU'RE TRYING
TO TELL ME, ISN'T IT?



I HAD BEEN *JOKING*. I DIDN'T IMAGINE FOR EVEN THE BRIEFEST
SECOND THAT THERE WAS ANY *TRUTH* BEHIND IT... AND NOW I
WAS LEFT TO FACE THE FACT THAT I HAD BEEN A BLIND, HAPLESS
FOOL.



I FELT LIKE I
WANTED TO *DIE*!



I EVEN *IMAGINED*
THE SCENE, AS IT
WOULD APPEAR IN
ONE OF OUR FUTURE
INSTALLMENTS.



IT WOULD BE *ONE* STORY THE
FANS WOULD NOT *EASILY*
FORGET!





IT WOULD BE SO SIMPLE TO SHOW THEM... TO END IT ALL NOW! ALL I HAVE TO DO IS GRIP THE STEERING WHEEL AND HEAD FOR THAT DIVIDER...



"...INTO THAT LANE OF ONCOMING TRAFFIC!"



AGAIN, I IMAGINED THE SCENE AS IT WOULD APPEAR ON THE PRINTED PAGE.

A ROUSING CLIMAX TO AN OTHERWISE FAMILIAR STORY... ENHANCED BY JEAN'S GRUESOMELY DESCRIPTIVE WRITING.



BUT NO... JEAN WOULD NOT WANT TO WRITE SUCH A TRITE STORY. IT DEALS WITH LIFE AND TRUTH, AND REAL EMOTIONS.

IT IS NOT FANTASY... THEREFORE HE WOULD NOT TOUCH IT.





N-NO... I WAS LETTING MY MIND WANDER... DIDN'T SEE THOSE CARS STOP IN FRONT OF ME...!

N-NOOOO!



MY GOD... DID YOU SEE THAT! HE SLAMMED INTO THOSE CARS LIKE HE NEVER EVEN SAW THEM!

POOR FELLOW... WHAT A HORRIBLE WAY FOR A MAN TO DIE!



WHA--? I-I MUST HAVE BEEN HALLUCINATING. I'M OVERWORKED. OVERTIRED. EMOTIONALLY DISTRAUGHT.

OR AM I? IT SEEMED SO REAL, SO VIVID...!

BUT THEN AGAIN, WHAT *IS* REAL? IS IT *FAST CARS, COCA-COLA, MADISON AVENUE'S* OVERNIGHT WONDERS? THESE THINGS ARE *TANGIBLE*, ALL RIGHT, BUT ARE THEY *REAL*?



La chis de David



I AM A MAN WITHOUT A *PURPOSE*. THUS, IT IS BETTER THAT I DEPART. THIS LIFE IS A *FUTILE* ONE...!



AND SINCE NO ONE IN THIS UNIVERSE YET UNDERSTANDS LIFE *FULLY*...

HOW CAN AN ARTIST *INTERPRET* LIFE WITHOUT *FULLY UNDERSTAND-ING* IT?



...THERE IS NO SUCH THING AS AN *ARTIST*. MY FUNCTION IN THIS LIFE IS A *FUTILE* ONE...!





THE FIRST WAVE OF SICKNESS HAS **PASSED**. **DEATH** WILL COME IN A MATTER OF MOMENTS NOW. I SIT BACK AND WAIT FOR IT TO **OVERTAKE** ME. MY THOUGHTS ARE RELAXED... COMPOSED.



I WOULDN'T WANT MY FINAL WORK TO BE CONSIDERED **SLOPPY!** JUST A FEW LITTLE **TOUGH-UPS** HERE SHOULD SUFFICE.



THERE, THAT'S DONE. NOW BACK TO MY--!



AND WITH THAT, THE **END** CAME PEACEFULLY, MERCIFULLY.



**RING!
RING!
RING!**

RINGING!

HELLO! FRANCOISE? YOU'VE BEEN WORRIED ABOUT ME? I'M SORRY, LOVE! I MEANT TO CALL YOU EARLIER, BUT I'VE BEEN SO BUSY WITH MY CURRENT *PROJECT*, I LOST ALL CONCEPTION OF TIME.

YES... IT'S A FANTASY ABOUT LIFE AND DEATH AND ART AND SUICIDE AND ALL SORTS OF FUN THINGS!

HEY, DON'T BE LIKE THAT! THERE'S NOTHING TO WORRY ABOUT ANY LONGER, DARLING. I'VE WORKED EVERYTHING OUT ON PAPER, AS SOON AS I HAVE IT FINISHED, I'LL SHOW IT TO YOU. *PROMISE*. I'LL SEE YOU SOON NOW, DOLL. BYE!

AND WITH THAT I SET OUT TO FINISH DRAWING THE MANUSCRIPT I'D WRITTEN. JEAN WOULDN'T LIKE IT. MY EDITOR MOST CERTAINLY WOULDN'T LIKE IT. BUT WHAT THE HELL? I AM AN ARTIST. A SEEKER OF TRUTH...!

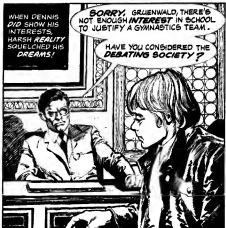
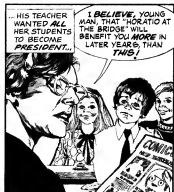


I HAVE SOUGHT TRUTH THROUGH MANY PREVIOUS INCARNATIONS. AND WITH THIS ONE, I AM ANOTHER STEP CLOSER TO MY ULTIMATE SPIRITUAL GOAL.

I ONLY HOPE I CAN LIVE THROUGH A FEW MORE OF THESE STORIES! THEY GET WEIRDER AND MORE REALISTIC ALL THE TIME!

END

PROLOGUE



TROLL

I MET DENNIS GRUENWALD HERE AT THE UNIVERSITY OF WINDSOR, WHERE I TEACH PART-TIME.

HE'D HAD IT **FRONT AND REAR** ALL HIS LIFE. YOU KNOW THE ROUTE. FLACK FROM **EVERYONE** ABOUT WHAT HE WAS GOING TO **"DO"** WITH HIMSELF.

WELL, NOW IT WAS TIME TO REALLY **DECIDE**, AND HE WAS TOO **SCREWED UP** TO THINK FOR HIMSELF.



TOTALLY **HELPLESS** IN SUCH SITUATIONS, I ALWAYS KEPT MY MOUTH SHUT AND **LISTENED**.

IRONICALLY, MY MORONIC SILENCE EARNED HIS **RESPECT**, SINCE I WAS THE ONLY PERSON HE'D EVER KNOWN WHO DIDN'T GIVE HIM A BUNCH OF **POINTLESS ADVICE**.

I BECAME A **CONFIDANT**.

WHEN HE TRANSFERRED INTO MY DRAWING CLASS, HE ALREADY HAD A **MOSMOC** OF A SCHOLASTIC RECORD COMPOSED OF FRAGMENTS OF JUST ABOUT **EVERY** FIRST YEAR COURSE THERE WAS.

WE **TALKED** A LOT BECAUSE, PREDICTABLY, HE COULDN'T **DRAW** VERY WELL. HESITANTLY, DENNIS BEGAN TO WEDGE HIS PSYCHOLOGICAL PROBLEMS INTO THESE CONVERSATIONS.



HE APPEARED TO HAVE ONLY
TWO REAL INTERESTS...
FANTASY AND **Gymnastics**.

DAMNED IF I KNEW
WHAT HE COULD DO
WITH **THOSE**!



HE SURPRISED **ME**
THOUGH, IN FACT HE
SURPRISED **EVERYONE**...
EVEN HIMSELF, AND IT
BEGAN THE DAY HE GOT
THAT TELEGRAM FROM
HOME!

DENNIS' FATHER WAS
ANGRY! UPSET! HE
CUT OFF HIS FUNDS
FOR SWITCHING FROM
INTRODUCTORY
ASTRONOMY TO MODERN
DANCE.



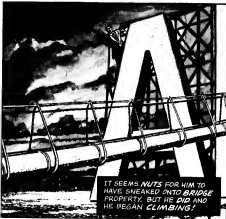
THE TELEGRAM WAS
MORE THAN DENNIS'
PLASTICINE SELF-
IMAGE COULD SUPPORT!

THAT NIGHT, HE WANDERED
THE COUPLE OF BLOCKS
FROM THE DOORMS, DOWN
TO THE **DETROIT RIVER**
AND THE **AMBASSADOR**
BRIDGE!



I'M SURE HE WAS
THINKING OF **SUICIDE**
FOR LACK OF A
BETTER IDEA.

THEN, DEPENDING
ON YOUR PREJUDICES
DENNIS EITHER **GO**T
THAT BETTER IDEA...
OR WENT **CRAZY**!



IT SEEMS **NUTS** FOR HIM TO
HAVE SNEAKED ONTO **BRIDGE**
PROPERTY, BUT HE **DID** AND
HE BEGAN **CLIMBING**!

HE WAS THERE FOR **HOURS**, CLIMBING GIRDERS,
SLIDING DOWN CABLES, FROLICKING **FREE** AND
HAPPY FOR THE FIRST TIME IN HIS LIFE.



AND WHEN DENNIS FINALLY
CAME DOWN, HE STOOD BESIDE
THE BRIDGE **THINKING**...
FORMULATING A PLAN... AND
DECIDING!

DENNIS MUST HAVE **PLANNED** IT ALL THAT NIGHT. FOR THE NEXT DAY HE WENT **BACK** TO THE BRIDGE WITH NETTING, ROPES, AND WIRE COILS.

HE BEGAN **PREPARING** THE BRIDGE FOR HIS **DEBUT**. BUILDING NESTS, SECURING LINES, TYING ROPESWINGS TO THE STEEL GIRDERS.



IN A MONTH, DENNIS COULD TRAVEL THE GIRDERS LIKE A **SQUIRREL**!

HE COMPLETED HIS CHARACTER WITH **MAKEUP** AND A **RATTY COSTUME**. HE THEN WENT DOWN TO THE BRIDGE, AND WAITED IN HIS NEST FOR HIS FIRST "**VICTIM!**"





AMBASSADOR BRIDGE TROLL DEMANDS TOLL

Windsor (CP) Thursday night, about 10 PM, Wendell and Eunice Dexter crossed over the Ambassador Bridge and into the Twilight Zone.

"I was heading into Windsor from Detroit," said the South Carolina tourist, "when I heard a thump on top of my van. A Rungelesk-type character stuck his head in the window, announced he was the Bridge troll and demanded handout. A toll, he called it. I gave him some Kentucky Fried. He agreed to pose for some photographs, but I barely had shot one picture when my wife started screaming, and frightened the 'Troll' away!"





... WHICH MADE IT **EASIER** FOR THE BRIDGE AUTHORITY TO IGNORE DENNIS' MORE **AMBITIOUS** STUNTS

AMBASSADOR BRIDGE

... LIKE SNUFFING OUT THE **LIGHT** THAT FLASHED THAT "**DIRTY WORD**" INTO BOTH **CANADA** AND THE **U.S.**

AMB ADOR BRIDGE

DENNIS' **TROLL** WAS QUICK TO BRING **COLOR**, **HUMOR** AND **EXCITEMENT** TO THE **MORALLY** AND **SPIRITUALLY** DEPRESSED **BORDER AREA!**

IF HE WAS TRULY AS **INSANE** AS THEY SAY, THEN **WINDSOR** AND **DETROIT** COULD HAVE USED A **TRUCK-LOAD** OF **CRAZIES** LIKE DENNIS.



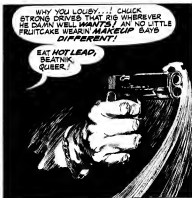
UNFORTUNATELY, A LOT OF GENUINELY **INSANE** PEOPLE DO NOT DRAW AS MUCH **ATTENTION** TO THEMSELVES AS **DENNIS** DID!

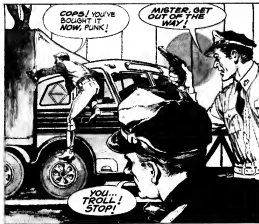
SOME OF THEM OFTEN LOOK QUITE **NORMAL!**



ON A **BLOW** NIGHT, OUR **TROLL** FINALLY STOPPED THE **WRONG** **BILLYGOAT**.









DON'T SHOOT!
HE'S TRAPPED.

AS HE FLED TO THE
TOP, CROWDS KNOTTED
ON THE SHORES TO
CHEER HIM!

IN SUCH A **SHORT**
TIME, HE'D BECOME
A **FOLK HERO** BY THE
SUREST ROUTE...
**HONEST SELF-
EXPRESSION,**
AGAINST ODDS.

COPS ON ALL
THE CABLES! HE'S
STUCK!

NEVER, MAN.
JUST WATCH.



YET, THE POLICE
COULD NO MORE LET
DENNIS CONTINUE,
THAN HE COULD
SURRENDER.

DID YOU
SEE
THAT?!

GO,
TROLL!

YOU DECIDE...
WERE HIS ACTIONS
THOSE OF A
MADMAN...



...OR OF SOMEONE AT LAST
CONFIDENT OF HIS OWN WORTH?



DENNIS WAS AT LAST **PROUD** OF WHAT HE COULD DO...
INSTEAD OF WORRIED ABOUT WHAT HE **COULDN'T**.

THE POLICE, OF COURSE, **HAD** TO ARGUE INSANITY. AND SO, DENNIS PASSED FROM FOLK HERO TO **LEGEND** THE QUICKEST WAY POSSIBLE...

HE'LL
ESCAPE!

NO!

CRACK! ...MARTYDOM!

THEY **SHOT**
HIM! THE FILTHY
BUGGERS **SHOT**
HIM!

OOHHHHH...!

DAMN! DAMN!
DAMN! DAMN!

I WAS THE ONLY ONE WHO
KNEW DENNIS WHILE HE
WAS THE TROLL.

SO, I GUESS I WROTE
THIS FOR ALL HIS FRIENDS,
AND FOLKS WHO GOT THE
"OFFICIAL" CROCK ON HOW
HE DIED.

AFTER A LIFE OF INDECISION
AND INFERIORITY, HE **FOUND**
HIMSELF... JUST BEFORE HE
DIED.

AND THE THING THAT BEST
SAYS WHAT THIS AIMLESS "KID
MEANT AROUND HERE IS, ONCE
IN A WHILE, PEOPLE STILL LEAVE
FOOD UP ON THE BRIDGE.

END

PROLOGUE

THE CAT, IN HER LAIR, NO THOUGHTS NO THINKING, ONLY BEING.



QUIET SUNDAY, THINGS TO DO, SMALL THINGS.



ONLY THE SMALLEST OF DECISIONS.



COULD'TTA KEEP THIS DOOR LOCKED. SOMEONE COULD SNEAK IN HERE!

GARBAGE CANS ARE JUST OUTSIDE... WON'T HURT TO LEAVE THE DOOR OPEN FOR A MINUTE THOUGH!



THAT'S WHAT I HATE ABOUT CITIES... LIVING IN FEAR OF MUGGERS, RAPE... CAN'T EVEN GO EMPTY THE TRASH.



HELLO, MAMA! WHAT'S GOING DOWN?



HUH? WHAT THE HELL ARE YOU DOING IN HERE?

I CAME TO SEE MAMA!

I BEEN WATCHING YOU DOWN AT THE CLUB... DANCIN', SHAKIN' IT FOR THE FOLKS. I BEEN FOLLOWIN' YOU HOME FOR WEEKS, JUST WAITIN' FOR YOU TO INVITE ME IN. AFTER ALL, WE BLACKS GOTTA BE NICE TO EACH OTHER!



YOU GET OUT OF HERE, BUDDY! FIRST OF ALL NOBODY COMES IN UNINVITED. SECOND OF ALL, I'M NOT BLACK! NOW SPLIT!



YEAH... YOU'RE BLACK! YOU MAY BE LILY WHITE OUTSIDE... BUT YOU DON'T GIVE ME...! DEEP DOWN, WAY BEHIND THEM BROWN EYES, YOU'RE BLACK AS THE SHADOWS OF HELL. YOU'RE BLACK ALL RIGHT! RACE DON'T MAKE NO DIFFERENCE!



SO COME'ERE, MY LITTLE BLACK MAMA... COME ENJOY YOUR COLOR. WHEN I GET DONE DOING THIS TO YOU... YOU'LL NEVER WANT TO BE WHITE AGAIN. UMM... SO SOFT...!



HIS DARKNESS ENSHROUNDED HER NAKEDNESS LIKE AN OMINOUS BLACK CLOUD. HE COVERED HER IN DARKNESS, FILLED HER WITH DARKNESS...



...AND HIS DARK GIFT FLOWED INTO HER BODY, MINGLING WITH THE DARKNESS OF HER OWN SOUL. THEN HE SHE LAY THERE, AND THOUGHT, THE CAT HAD NOT AWAKENED WITHIN HER THIS TIME! SHE HAD NEEDED IT... AND THE CAT HAD NOT COME! WHY?



PANTHA

A NEW WEEK, A NEW DAY, A DAY FOR SOMETHING MORE THAN SMALL THOUGHTS AND QUIET DECISIONS, THERE WAS NO LONGER ANY REASON TO STAY HERE. THE TIME FOR CHANGES HAD COME. *ESCAPE!* FOLLOW ANIMAL SENSES, NO TIME TO DEPEND ON HUMAN EMOTION, HUMAN RATIONALIZATION. THE URGE TO CHANGE WAS NOW. EVERY UNCERTAINTY BROUGHT MORE UNCERTAINTIES, SOMETHING TUGGED AT HER, AND THE GIRL CALLED *PANTHA* ANSWERED.



CHANGING

MAYBE THE BLACK MAN HAD BEEN RIGHT. / MAYBE SHE *WAS* BLACK... BLACK TO THE VERY DEPTHS OF HER SOUL... AND RACE MADE NO DIFFERENCE IN BLACK OR WHITE.



THAT BLACKNESS STIRRED. SOMETHING *MOVED* INSIDE HER. AS IF SOMETHING ASLEEP IN HER, SOMETHING THICK AS SMOKE, DARK AS FEAR, SOMETHING ALIVE SLUMBERING IN THE HOLLOWES OF HER, WOMB HAD TURNED OVER FITFULLY. SOMETHING THAT SOON WOULD *AWAKEN* AGAIN. AN ICEY FINGER TOUCHED THE BASE OF HER NECK. SHE SHIVERED, AND HURRIED ON INTO THE BEGINNING OF HER CHANGES.



A SMALLER TOWN. FURTHER SOUTH. WARMER. EVEN THE PEOPLE ARE WARMER. THEY NOD OR SMILE AS YOU PASS THEM BY. *MAYBE* HERE THE *NEW* LIFE WOULD BE STARTED!



A NEW NAME. A NEW PLACE TO LIVE. A CHANGE OF CAREER. A CHANGE OF ATTITUDE. SO LITTLE. YET IT WAS *ALL* THAT WOULD BE *NEEDED*.



THE LANDLADY SAID THIS WAS A NICE APARTMENT. JUST WHAT I *NEED*, TOO!

I'LL TELL HER I'LL TAKE IT!



IT'S ALL *YOURS*, SWEETIE! IF YOU *NEED* ANYTHING YOU JUST GIVE ME A *BUZZ*, Y'HEAR?

PEOPLE CAN CHANGE THEIR FACES, THEIR NAMES. THEY CAN CHANGE EVERYTHING UNTIL THERE'S NOTHING FROM THE OLD LIFE LEFT BUT... CAN YOU CHANGE YOUR *DREAMS*? CAN YOU CHANGE WHAT'S *INSIDE*?



THE CAT...THE PANTHER! I STILL DON'T KNOW WHY OR HOW IT COMES... CHANGES ME!

BUT I'LL FIND OUT... I'LL LEARN WHY I'M DIFFERENT... SOON!

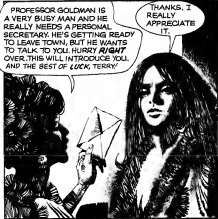
BUT NOT YET TOMORROW... I'LL FIND A NEW JOB!

YES, PROFESSOR... HER NAME IS TERRY WHITE. SHE'S A LOVELY GIRL! CHARMING, NINETEEN AND EXTREMELY BRIGHT. SHE CAN TYPE, TAKE SHORTHAND AND FILE, YES... SHE SAID SHE'D BE WILLING TO TRAVEL. FINE. SHE'LL HURRY OVER. THANK YOU, PROFESSOR.



PROFESSOR GOLDMAN IS A VERY BUSY MAN AND HE REALLY NEEDS A PERSONAL SECRETARY. HE'S GETTING READY TO LEAVE TOWN, BUT HE WANTS TO TALK TO YOU. HURRY *RIGHT* OVER. THIS WILL INTRODUCE YOU. AND THE BEST OF LUCK, TERRY!

THANKS. I REALLY APPRECIATE IT.





CHANGE. ISN'T
IT ODD? HOW
ONE SIMPLE
ALTERATION
LEADS TO A
MAELSTROM
OF CHANGES
IN ONE'S LIFE?





WE'VE BEEN HERE FOR NEARLY **THREE YEARS** WORKING WITH TOP SOVIET ARCHAEOLOGISTS. DAY AND NIGHT WE'VE WORKED AND PLAYED WITH THEM. BUT NOW, WE FEEL THAT THEY ARE NOT TO BE TRUSTED. WE HAVE ENTERED A NEW **TOMB**, A **TOMB OVER THREE THOUSAND YEARS OLD**. WE HAVE BEEN FINDING **SECRET CHAMBERS**.



THE MUSEUM BUSINESS CALLED ME BACK TO THE STATES. BUT WHILE THERE, PROF. LEVY WIRED ME TO SAY THE RUSSIANS HAD JUST OPENED A NEW **HIDDEN CHAMBER** AND HAD **SUDDENLY CLOSED DOWN** THE EXCAVATION.



NO ONE IS ALLOWED NEAR THE DIGGING SITE NOW! ALL VERY MYSTERIOUS.

THAT'S WHEN I DECIDED TO HIRE A SECRETARY TO KEEP NOTES ON THESE PROCEEDINGS. THE SOVIETS HAVE **SOMETHING** IN THAT TOMB AND THEY HAVE NO RIGHT TO KEEP US OUT. THIS IS A **MUTUAL RESEARCH PROJECT**.



I'LL BET THAT BECAUSE FOUR OUT OF THE FIVE OF US ARE **JEWS** HAS SOMETHING TO DO WITH IT. **TOO.**



NONSENSE! ABE IS JUST EDGY ABOUT BEING A **JEW** AMONG **ARABS**. BUT THAT'S PURELY ACADEMIC.

I'LL BET THAT BECAUSE WE HAVE SUCH A **PRETTY** NEW COLLEAGUE, THEY'LL LET US BEGIN DIGGING NOW! **HA!**

PRETTY FACES OR NOT... WE'D BETTER ALL CALL IT A NIGHT AND GET SOME **BEAUTY REST!**

STRANGE! TWO DAYS AGO I WAS BEING **RAPED** IN A RAT-INFESTED **FLAT**.! TODAY I'M IN **EGYPT** ON AN INTERNATIONAL RESEARCH PROJECT. **MUMMIES** AND **SCIENTISTS!** OLD GIRL, WHEN YOU MAKE UP YOUR MIND TO MAKE A **CHANGE** OF SCENERY--!



HELLO?



TERRY? GOLDMAN HERE. BY **GOD**, GIRL, YOU MUST BE A **GOOD LUCK** CHARM. WE JUST TALKED TO THE RUSSIANS AND THEY'VE **RE-OPENED** THE DIG. BE READY AT FIVE A.M. WE'LL BREAKFAST ON THE WAY. GLAD TO HAVE YOU ABOARD. SEE YOU IN THE MORNING. AND BRING YOUR **PICK!**

THE EGYPTIAN SUN BROUGHT STIFLING HEAT TO THE SANDS ONLY MINUTES AFTER RISING. THE HEAT WOULD BE BEARABLE, BUT, WOULD THE CHANGES WHICH LAY IN STORE BE?

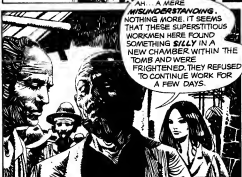
AH, PROFESSOR GOLDMAN, WELCOME BACK TO EGYPT, MY AMERICAN FRIEND. I SEE YOU HAVE BROUGHT ALONG A LOVELY COMPANION! EXCELLENT!



BRULLOW, THIS IS MY ASSISTANT, MISS WHITE...

CHARMED.

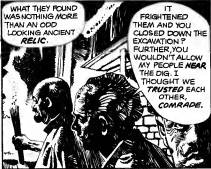
I UNDERSTAND WE HAVE HAD PROBLEMS?



AH... A MERE MISUNDERSTANDING. NOTHING MORE. IT SEEMS THAT THESE SUPERSTITIOUS WORKMEN HERE FOUND SOMETHING SILLY IN A NEW CHAMBER WITHIN THE TOMB AND WERE FRIGHTENED. THEY REFUSED TO CONTINUE WORK FOR A FEW DAYS.

WHAT THEY FOUND WAS NOTHING MORE THAN AN ODD LOOKING ANCIENT RELIC.

IT FRIGHTENED THEM AND YOU CLOSED DOWN THE EXCAVATION? FURTHER, YOU WOULDN'T ALLOW MY PEOPLE NEAR THE DIG. I THOUGHT WE TRUSTED EACH OTHER, COMRADE.



TRUST? CERTAINLY WE TRUST EACH OTHER... BUT YOU KNOW HOW TREACHEROUS THESE ARABS CAN BE. LOOK... IN HERE... THIS IS WHAT WE FOUND. GO IN... ALL OF YOU!

WHERE, BRULLOW? I SEE NOTHING. BRING YOUR TORCH.

LOOK CLOSER... GOLDMAN!









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Here is an exciting sequel to "The Mummy." Lon Chaney portrays the man of rotting cloth, as he terrorizes a scientist gathering about his second sarcophagus. And, as fate would have it, he falls for the young lady scientist who is a part of this expedition. This Mummy is more brutal, more deadly than the Karloff one. #2260/\$7.99

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Dracula is back, in the form of actor Charles Laderer. The Count returns into a small, isolated town and begins to live as a parasite, sucking the blood of the plain country folk around him, and goes well until the infamous monster is found out and hunted. One of the most unusual Dracula films ever produced. A must. #2273/\$7.99

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Jean Crawford, star of "What ever Happened to Baby Jane?" joined with "Rosemary's Baby" Bill Castle to create this modern-day horror classic. This film is not for the faint-hearted, as it is about a series of brutal sex murders. Crawford is the victim or killer? Warning: vicious sex-things appear in this film. A real shocker! #2266/\$8.95

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Peter Lorne stars in this incredible film of a concert pianist. So far, not very frightening. But when he is possessed by devilish madness, his gentle hands become instruments of vile murder. And then is unleashed the incredible Beast With Five Fingers. Lorne at his horrific best, with a supporting cast. #2290/\$7.99

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WEIRD SCIENCE
#15 With Wood leads off with his sci-fi tale "Maurice" followed by Jack Kamen's "Miscalculation," Orlando's "Bum Steer" and William Wood's "Gloomy." Also a biography of artist Orlando. #21098 \$1.50



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#13 Two incredible tales by Wally Wood. "Night" his incredible vision. "Moon to 22" tells of an astronaut's last flight. "The End" records man's last days. Also work by Joe Orlando and Jack Kamen. #21085 \$1.50



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